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DECEMBER, 1900

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IN THIS NUMBER.

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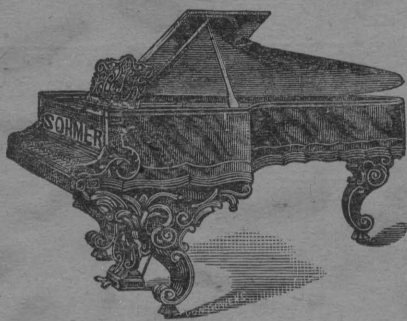
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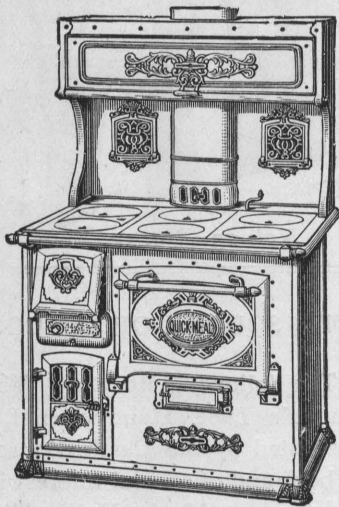
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DE This notice applies to such as are strangers to you. Where you know the party soliciting to be perfectly reliable, the receipt, of course, is not necessary.

MISS CLARA WOLFSOHN, daughter of Mr. and Mrs. Henry Wolfsohn, was married on Thursday evening to Mr. George W. Hammerschlag at the Waldorf-Astoria. It was a unique wedding in a musical way, many prominent artists participating.

LA GRIPPE AND ITS SENSIBLE TREATMENT.

THE following suggestions for the treatment of La Grippe will not be amiss at this time when there seems to be a prevalence of it and its allied complaints. The patient is usually seen when the fever is present, as the chill, which occasionally ushers in the disease, has generally passed away. First of all, the bowels should be opened freely by some saline draught. For the severe headache, pain and general soreness give a five-

grain Antikamnia Tablet, crushed, taken with a little whiskey or wine, or if the pain is very severe, two tablets should be given. Repeat every two or three hours as required. Often a single dose is followed with almost complete relief. If after the fever has subsided, the pain, muscular soreness and nervousness continue, the most desirable medicine to relieve these and to meet the indication for a tonic, is Antikamnia & Quinine Tablets. One tablet three or four times a day, will usually answer every purpose until health is restored. Dr. C.A. Bryce, editor of "The Southern Clinic," has found much benefit to result from Antikamnia & Codeine Tablets for the relief of all neuroses of the larynx, bronchial as well as the deep seated coughs, which are so often among the most prominent symptoms. In fact, for the troublesome conditions of the respiratory tract, especially coughing at night, tickling

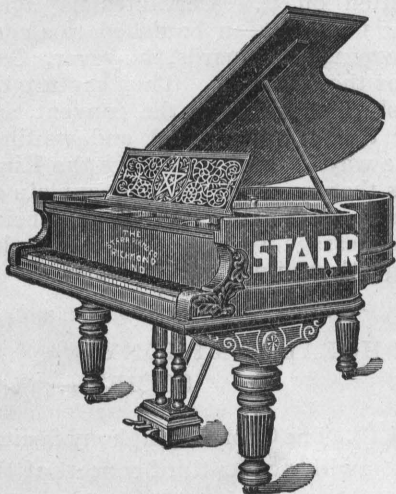
cough, etc., there is no better relief than one or two Antikamnia & Codeine Tablets slowly dissolved upon the tongue, swallowing the saliva.—*The Medical Gleaner.*

MADAME SANSON, a granddaughter of the the composer Boieldieu, has lately died in France, and has left a will of a very philanthropic kind. She has bequeathed a splendid house and estate situated near Rouen as a retreat for artists, musicians, men of letters, and others. A sum of \$140,000 has been devoted by Madame Sanson to the maintenance of the retreat. In memory of Boieldieu, a native of Rouen, who first became known as a musician in the cathedral there, his granddaughter has made a special bequest of 5,000 francs to be used for the needs of the choir of Rouen Cathedral.

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MUSIC HALL REVIEW

December, 1900.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

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THOMAS M. HYLAND, . . . EDITOR

DECEMBER, 1900.

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KUNKEL CONCERTS.

The Kunkel Concerts, given every Wednesday night at Y. M. C. A. Hall, Grand and Franklin avenues, are proving more popular than ever and are attended by most fashionable and critical audiences. A special feature of each concert has been the giving away to some one of the audience a magnificent \$400 piano. The following ladies received pianos at the first three concerts: Miss Rose Binks, 1927 Burd avenue; Miss Emma Pfeiffer, 3609 Blair avenue, and Mrs. L. N. Beeson, 3411A Caroline street.

The following admirably selected programmes were rendered:

267th Kunkel Concert (First Concert of the Season)—Wednesday evening, November 21, 1900.—1. Piano Duet, Zampa Overture (Herald), Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 2. Violin Solo, Concerto, Op. 26, Bruch; a. Prelude—Allegro Moderato; b. Adagio; c. Allegro energico. Signor Guido Parisi. 3. Song, Grand Aria, Ah Fors'e lui, from Traviata, Verdi. Miss Mae Estelle Acton. 4. Piano Solo—a. The Last Rose of Summer (Paraphrase), Kunkel; b. Monastery Bells, Wely. Mr. Charles Kunkel. 5. Violin Solo, Ziguenerweisen (Gipsy Traits), Sarasate. Signor Guido Parisi. 6. Song, Grand Aria, My Native Land I'll Ne'er See Thee More, from Aida, Verdi. Miss Mae Estelle Acton. 7. Grand Duet for Piano and Violin, 2nd Rhapsodie Hongroise, Liszt. Signor Guido Parisi and Mr. Charles Kunkel.

268th Kunkel Concert (Second Concert of the Season)—Wednesday evening, November 28, 1900.—1. Trio for Piano, Violin and Violoncello, op. 59 (classic-romantic), De Beriot; a. Moderato; b. Adagio; c. Rondo. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song, Grand Aria, O Harp Immortal, from Sappho, Gounod. Miss Marie Uhrig. 3. Violin Solo, Concert in G minor (first time in America), Tirindelli; a. Allegro ma non troppo; b. Andante Idilliac; c. Leggiero e scherzoso. The late European sensation. The musical public of London, Paris, Berlin and Vienna

pronounce it the greatest Violin Concerto of modern times. Signor Guido Parisi. 4. Piano Solo—a. Bubbling Spring (Caprice), Rive-King; b. Water Sprites (Polka Caprice), Kunkel. This composition was Sousa's greatest success on his late European tour. Mr. Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 5. Violoncello Solo, Simple Aven (A Simple Promise), Thome. Mr. P. G. Anton. 6. Song, Calm as the Night, Bohm. Miss Marie Uhrig. 7. Trio for Piano, Violin and Violoncello—a. A Dream, Thome; b. Laughing Eyes (Polka), Hofmann. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 8. Piano Solo, Ungarische Fantasie, Liszt. Charles Kunkel.

269th Kunkel Concert (Third Concert of the Season) Wednesday evening, December 5th, 1900.—1. Duo for Two Pianos, Sarabande and Variations, Conrath. (1) Tema; (2) Dialogo; (3) Memento



ADELAIDE NORWOOD.

Giocoso; (4) Scherzino; (5) Romanzo; (6) Intermezzo; (7) Alla Roccoco; (8) Marcia Funebre; (9) Finale Marcia Trionfale. Messrs. Charles Kunkel and Louis Conrath. 2. Violin Solo, Souvenir de Haydn (Grand Fantasie), Leonard. Mr. Hubert Bauersachs. 3. Song, Grand Aria, from Philemon et Baucis, Gounod. Miss Mae Estelle Acton. 4. Piano Solo—a. Twilight Musings (Reverie and Waltz), Johnson; b. Rippling Waves (Caprice), Jacob Kunkel. Mr. Charles Kunkel. 5. Violin Solo, Liebeslied (Song of Love), Conrath. Mr. Hubert Bauersachs. 6. Song, Grand Aria, Caro Nome, from Rigoletto, Verdi. Miss Mae Estelle Acton. 7. Piano Duos on Two Pianos—a. Gavotte, Queen of the Ball, Pirani; b. Andante, Celestial Harmonies, Himmel; c. Mid-Summer Night's Dream Music, Kunkel-Liszt-Mendelssohn; (1) Nocturne; (2) Dance of the Fairies; (3) Wedding March. Messrs. Charles Kunkel and Louis Conrath.

CASTLE SQUARE OPERA CO.

The following story of "The Queen's Lace Handkerchief," presented by the Castle Square Opera Co., will be found of special interest in view of its production at Music Hall. The action of the opera takes place at the Court of Portugal, in 1570. The kingdom is ruled by the Ministry, headed by the Prime Minister, who is in league with Philip II. of Spain, and who, to keep the power in his own hands, foments discord between the young Queen and the King, and encourages the latter in all sorts of dissipations. Cervantes, the poet, banished from Spain, is at the time a Captain in the Royal Guards, and in love with Irene, first lady-in-waiting to the Queen. These two befriend the young King and Queen, and desire to depose the Ministry. Cervantes is appointed reader to Her Majesty, and her neglected girlish heart conceives a sentiment for him. She writes on her handkerchief: "A Queen doth love thee, yet thou art no King," and placing it in the MMS. of "Don Quixote," hands it to him. The book is seized, and as "Don Quixote" is a Portuguese Minister of War and "Sancho Panza" the Minister of Instruction, Cervantes is arrested for treason in libelling them. Irene and the King effect his release by proving that he is insane; and the faithful sovereigns ascend the throne and declare the regency at an end. The Prime Minister then plays his last card, and hands the King the Queen's lace handkerchief with the compromising words written on it. Cervantes is again arrested, and the Queen banished to a convent. Escaping his guards, however, Cervantes joins the brigands. They capture the Queen as she is traveling to the convent, and disguising themselves as host and waiting-maid of the wayside inn, they serve the King, who comes that way to hunt, and explain all to him, the compromising handkerchief being declared a message sent to the King by his wife through Cervante's friendly hand.

CHORAL SYMPHONY SOCIETY.

The Choral Symphony Society will give its third concert of the season Thursday evening, December 27th. "The Messiah" will be rendered with the following soloists: Mrs. Seabury Ford, soprano; Mrs. Adelaide Jordan, contralto; George Hamlin, tenor; Charles W. Clark, bass; Charles Galloway, organist.

UNION MUSICAL CLUB.

The Union Musical Club will give the following concerts during the season:

December 15—Club concert.

January 5—Lecture recital. Arthur Whiting.

January 19—Choral concert.

February 16—Artist, a violinist or 'celloist, not yet chosen.

March 2—Lecture recital. Homer Moore and Alfred G. Robyn.

March 16—Lenten Choral concert with artist.

March 30—Club concert.

April 13—Lecture recital, Ernest R. Kroeger.

April 27—Club concert.

May 11—Kneisel Quartet.

SIEVEKING, who returns this season, will bring with him a Concerto by Rachmaninoff, also a Concerto by Stenhammer, which was introduced years ago by Rummel.

MASCAGNI has now printed the libretto of his new opera, "Maschere," which will be produced simultaneously at five Italian opera-houses on January 17th.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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alla Guitara

1592 - 30

Edition Kunkel

First system of musical notation. The treble staff features a melodic line with a slur over measures 1-2, followed by a series of sixteenth-note runs in measures 3-4. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* and *pp*. Fingerings are indicated by numbers 1-5. A *Red.* (Reduction) symbol is present in the bass staff.

Second system of musical notation. The treble staff begins with a *dolce.* marking. It contains melodic phrases with slurs and fingerings. The bass staff continues the accompaniment. A *Red.* symbol is present in the bass staff.

Third system of musical notation. The treble staff features a melodic line with a slur and fingerings. The bass staff provides accompaniment. A *pp* marking is present in the treble staff. A *Red.* symbol is present in the bass staff.

Fourth system of musical notation. The treble staff contains a complex melodic passage with many slurs and fingerings. The bass staff provides accompaniment. A *p* marking is present in the treble staff. A *Red.* symbol is present in the bass staff.

Fifth system of musical notation. The treble staff begins with a *una poco. rit.* marking. It contains melodic phrases with slurs and fingerings. The bass staff provides accompaniment. A *p* marking is present in the treble staff. A *Red.* symbol is present in the bass staff.

a tempo.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments (flaccas) and fingerings (2, 4, 3, 5, 1, 3, 4, 3, 1, 2, 1, 3, 4, 3). The bass clef staff contains a harmonic accompaniment with chords and single notes, marked with 'flacc.' and '*'.

Second system of musical notation. The treble clef staff continues the melodic line with ornaments and fingerings (2, 4, 1, 3, 3, 4, 1, 2, 5, 4, 5, 1, 2, 5, 1, 2, 5). The bass clef staff continues the harmonic accompaniment with 'flacc.' and '*' markings.

Third system of musical notation. The treble clef staff features a melodic line with ornaments and fingerings (3, 3, 3, 3, 2, 3, 2, 4, 2, 3, 3). The instruction *poco a poco cresc.* is written below the staff. The bass clef staff continues the harmonic accompaniment with 'flacc.' and '*' markings.

Fourth system of musical notation. The treble clef staff has a melodic line with ornaments and fingerings (3, 4, 5, 4, 5, 4, 3, 1, 2, 4, 3, 5). The bass clef staff continues the harmonic accompaniment with 'flacc.' and '*' markings.

Fifth system of musical notation. The treble clef staff has a melodic line with ornaments and fingerings (3, 1, 2, 4, 3, 5, 3, 2, 1, 5, 4, 3, 2, 1, 5). The bass clef staff continues the harmonic accompaniment with 'flacc.' and '*' markings.

I LONG TO TELL THEE.

3

ICH MÖCHTE DIR NOCH SAGEN.

T. C. LIEBER.

Moderato. ♩ = 112.

Yet
Nur

once a - gain I long to tell thee, How in - fin - it - ly dear thou art; That
ein - mal möcht ich dir noch sa - gan, Wie du un - end - lich lieb mir bist. Wie

all my ve - ry soul with - in me, Is thine a - lone while beats my heart.
dich so lang mein Herz wird schlag en Auch mei - ne See - le nicht ver - gisst

1606 - 3

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AURORA.

CONCERT WALZER.
Als Duet frei bearbeitet von
Louis Conrath.

Secondo.

Moritz Moszkowski.

Allegro con brio. $\text{♩} = 84$.

Primo.

The musical score is written for a duet, with the 'Secondo' part (left hand) and the 'Primo' part (right hand). The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 84 beats per minute. The score is divided into four systems. The first system begins with a bass clef and a fortissimo (ff) dynamic. The second system begins with a treble clef and a piano (p) dynamic. The score includes various musical notations such as slurs, accents, and fingerings. The piece concludes with a double bar line and a repeat sign.

3

Als Duet frei bearbeitet von
Louis Conrath.

Primo.

Moritz Moszkowski.

Allegro con brio. ♩ - 84.

Allegro con brio. $\text{♩} = 84$.

The first system of the musical score is written for piano. It consists of a treble and a bass staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is 'Allegro con brio' with a quarter note equal to 84 beats per minute. The music begins with a forte (f) dynamic. The right hand features a series of eighth-note patterns, some with fingerings (1, 2, 3, 4) and a slur. The left hand plays a bass line with eighth notes and rests, including a triplet marked 'l. h.'. The system concludes with a double bar line and a repeat sign.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of five measures. The first measure has a piano introduction with a melodic line in the right hand and a bass line in the left hand. The second measure is the start of the vocal melody. The third measure continues the vocal melody. The fourth measure continues the vocal melody. The fifth measure is the end of the vocal melody, marked with a fermata. The piano part provides accompaniment throughout.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, with the right staff being the melody and the left staff being the accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The melody features several slurs and fingerings (1-5) and includes a repeat sign. The accompaniment consists of chords and single notes, with some measures marked with a "Red." and an asterisk (*). The title "The Rose Tree" is written in a decorative, cursive font at the bottom of the page.

A musical score for 'The Swan' from 'The Nutcracker'. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is B-flat major (two flats) and the time signature is 3/4. The melody is characterized by a series of eighth notes, often beamed together, and is frequently accompanied by a sustained chord in the left hand. The score is divided into measures by vertical bar lines, and the music is written on a grand staff with a treble and bass clef.

The musical score for 'L'Espresso' by Franz Liszt is presented in a two-staff format. The top staff is for the piano, and the bottom staff is for the second voice. The key signature is B-flat major (two flats), and the time signature is 2/4. The piano part begins with a forte (ff) dynamic and a ritardando (rit.) marking. The second voice part enters in the third measure, marked 'Secondo.' and features a series of eighth notes. The score concludes with a final measure marked '8'.

Cantabile.*a tempo.*

1589-16

rit.

cresc.

Scherzando.

mf

cresc.

a tempo

rit.

Gravioso.

1 2

*Cantabile. a tempo.**Risoluto.*

a tempo. Grazioso.

rit. a tempo

Risolut.

cresc.

ff ff p

f ff f p

f ff

1589 - 16

p

rit.

a tempo.

f *mf* *f* *mf*

f *mf* *f* *mf*

f *mf* *f* *mf*

cresc.

1539 - 16

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A first ending bracket is present over measures 3 and 4.

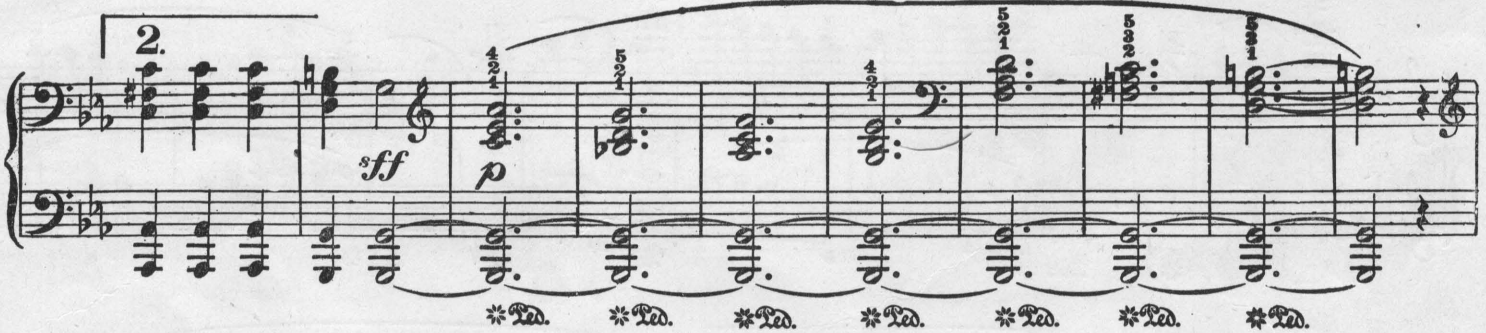
Second system of musical notation, measures 5-8. The melodic line continues with grace notes and slurs. A 'rit.' (ritardando) marking is placed above the final measure. A first ending bracket spans measures 7 and 8.

Third system of musical notation, measures 9-12. The tempo changes to 'a tempo.' in measure 9. The right hand has a more active role with sixteenth-note patterns. Dynamics include *f* (forte) and *mf* (mezzo-forte). A first ending bracket is shown over measures 11 and 12.

Fourth system of musical notation, measures 13-16. The right hand continues with sixteenth-note runs. Dynamics include *f* and *mf*. A first ending bracket is present over measures 15 and 16.

Fifth system of musical notation, measures 17-20. The right hand features sixteenth-note patterns. Dynamics include *f* and *mf*. A first ending bracket is shown over measures 19 and 20.

Sixth system of musical notation, measures 21-24. The right hand continues with sixteenth-note runs. Dynamics include *f* and *mf*. A first ending bracket is present over measures 23 and 24.



musical score for piano, page 12, "Secondo." section. The score is written for piano and includes various musical notations and performance instructions.

The score is divided into several systems, each with a grand staff (treble and bass clef). The first system includes the instruction *cres.* and the word *do.* under the notes. The second system includes the instruction *Primo.* and the dynamic marking *f*. The third system includes the instruction *rit.* and the dynamic marking *p*. The fourth system includes the instruction *Cantabile.* and the instruction *a tempo.* The fifth system includes the instruction *rit.* and the dynamic marking *p*.

The score features various musical notations, including notes, rests, and ornaments. The first system includes the instruction *cres.* and the word *do.* under the notes. The second system includes the instruction *Primo.* and the dynamic marking *f*. The third system includes the instruction *rit.* and the dynamic marking *p*. The fourth system includes the instruction *Cantabile.* and the instruction *a tempo.* The fifth system includes the instruction *rit.* and the dynamic marking *p*.

The score is written for piano and includes various musical notations and performance instructions. The first system includes the instruction *cres.* and the word *do.* under the notes. The second system includes the instruction *Primo.* and the dynamic marking *f*. The third system includes the instruction *rit.* and the dynamic marking *p*. The fourth system includes the instruction *Cantabile.* and the instruction *a tempo.* The fifth system includes the instruction *rit.* and the dynamic marking *p*.

8

cres.

Red. *

8

f

Lh.

Red. *

p

Red. *

ff

Red. *

rit.

a tempo.

p

Secondo.

Red. *

rit.

Red. *

Cantabile.

Ped. *

p

cres.

pomposo.

ff ff

cen - - - do

* *Ped.* * *Ped.* 1539 - 16

a tempo.

pomposo.

8-----

First system of music. Piano (p) and bass (b) staves. The piano part features a series of chords with dynamic markings *ff*, *mf*, *ff*, *mf*, and *ff*. The bass part has a melodic line with notes marked with a '2' and a '3'.

Second system of music. First ending (1.) and second ending (2.). The piano part continues with chords, and the bass part has a melodic line. The second ending leads to a new section.

Third system of music. Marked *Animato*. The piano part features a series of chords with dynamic markings *mf* and *cresc.*. The bass part has a melodic line with notes marked with a '2' and a '3'.

Fourth system of music. Marked *strepitoso*. The piano part features a series of chords with dynamic markings *f* and *ff*. The bass part has a melodic line with notes marked with a '2' and a '3'.

Fifth system of music. Marked *Risoluto*. The piano part features a series of chords with dynamic markings *ff*, *ff*, *cres.*, *cen.*, *do.*, *ff*, and *fff*. The bass part has a melodic line with notes marked with a '2' and a '3'.

[illegible]

MARCH.**MARSCH.**

D major.

Notes marked with an arrow(↘) must be struck from the wrist.

Gurlitt - Sidus Op.101.

Vivace ma non troppo. ♩ - 138.

1.

Notes marked with an arrow(↘) must be struck from the wrist.

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7. *f scherzando p*

f p f p f p

mf cresc.

f p f p f p

dim. p poco ritenuto.

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GAVOTTE.

From the 2nd Violin Sonata.

Aus der 2^{ten} Violin Sonate.

J.S. Bach. — Camille Saint-Saëns

Allegro. $\text{♩} = 100$.

or thus.

The musical score is written for piano and violin. The piano part is in G major, 3/4 time, with a tempo of Allegro (♩ = 100). The violin part is in G major, 3/4 time, with a tempo of Allegro (♩ = 100). The score is divided into five systems. The first system includes a tempo marking and a dynamic of *f*. The second system includes a dynamic of *f* and a marking of *2nd time*. The third system includes a dynamic of *ff* and a marking of *2nd time*. The fourth system includes a dynamic of *pp* and a marking of *ten.*. The fifth system includes a dynamic of *pp* and a marking of *ten.*. The score includes various fingerings, slurs, and pedaling markings. The piano part is marked with *l.h.* and *r.h.*. The violin part is marked with *l.h.* and *r.h.*. The score includes a variety of musical notations, including notes, rests, and accidentals.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes a variety of musical notations: eighth and sixteenth notes, rests, and fingerings (1-5). There are several slurs and phrasing marks. The piece concludes with a double bar line and a repeat sign.

Red.

5 2 1 2 5 4 2 3 1 2 3 4 1 4 1 2 3 4 5 2 1 5 1 3 4 5 4 3 2 1 3 2 1 5 4 3 2 1 2 3 4 3 1 3 5

leggierissimo.

Ped.

*

The musical score for 'The Swan' by Camille Saint-Saëns is presented in two systems. The first system shows the piano introduction and the beginning of the vocal solo. The piano part features a prominent arpeggiated figure in the right hand, while the vocal part is a simple melody. The second system continues the vocal solo and the piano accompaniment. The piano part features a more active bass line and a crescendo in the right hand. The score is in 3/4 time and G major.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a variety of musical notations:

- Staff 1 (Treble Clef):** Contains the melody with fingerings (1-4, 3-2, 1-3, 1-2) and a repeat sign. It features a first ending (1.) and a second ending (2.) marked with a double bar line and repeat dots.
- Staff 2 (Bass Clef):** Provides the accompaniment with fingerings (5, 4, 4, 4) and a repeat sign. It includes a first ending (1.) and a second ending (2.) marked with a double bar line and repeat dots.
- Performance Markings:** Includes "Ped." (pedal) markings, a forte dynamic (**f**), and a fortissimo dynamic (**ff**).
- Other Notations:** Includes a key signature of one sharp (F#), a time signature of 2/4, and a page number "1178 - 2" at the bottom.

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THE announcement of the sudden death of Sir Arthur Sullivan has been conveyed by telegraph to every part of the civilized world and has evoked more general expressions of regret than ever before were brought forth by the decease of a musician; for Sullivan was emphatically a popular composer, and his operas have delighted myriads who were indifferent to more elaborate styles of compositions.

It has been aptly said of him that he stands at the head of English music of the Victorian era.

Sullivan's long list of popular operas, with the collaboration of Gilbert, opened a new field in operatic history. Before this "Box & Cox" and "The Grand Duke" had appeared. In 1875 he began his joint work with Gilbert, with "Trial by Jury," and the "Sorcerer," "Pinafore," "Patience," "Iolanthe," "Princess Ida," "Pirates of Penzance," "The Mikado," and "Yeoman of the Guard," followed in quick succession. This last is, perhaps, the best of the series, though it never attained the astounding popularity of "Pinafore" and "The Mikado."

"The Gondoliers," charming in its music and witty in its lines, was the last of the Gilbert & Sullivan series.

Of the more pretentious works of Sullivan may be mentioned his "Ivanhoe" and "Golden Legend," which have been sung in Berlin as well as London, his incidental music for the "Tempest," "Merchant of Venice," "Merry Wives," "Macbeth," and "King Arthur." His sacred cantatas, "The Martyr of Antioch," "The Light of the World," and "The Prodigal Son," are much admired,

and hold a high place among choral societies. "The Rose of Persia," lately given in this city, was his latest opera. Among others are "Ruddigore" and "Haddon Hall."

In his long list of songs, all possessing individuality and merit, the most signal success has been "The Lost Chord."

Sullivan was never married. He was of a genial, merry disposition, and had hosts of personal friends. If the statement that he left a fortune of \$700,000 is correct, he made legitimately more money out of his art than any other musician that ever lived. Handel was not impecunious, and Meyerbeer was a wealthy man; but the record of Sir Arthur Sullivan in this line far excels them all.

The funeral services of Sir Arthur Sullivan took place in St. James's Chapel. The interment was in St. Paul's Cathedral, an honor similar to that accorded Purcell and Handel, who are entombed in Westminster Abbey.

MESSRS. H. P. DIBBLE and J. C. EISENBERG gave a piano and song recital at Y. M. C. A. Hall on the 4th inst. A well selected programme was very creditably rendered.

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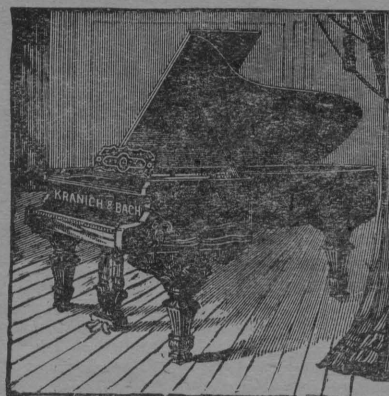
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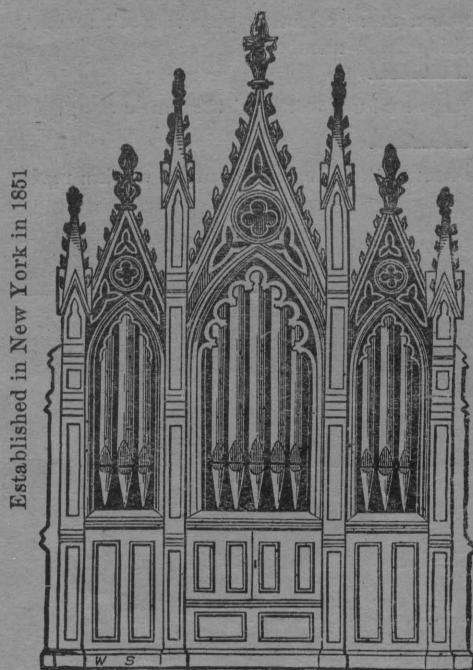
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